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# For Beste of Bon and Blod: Three Medieval English Lyrics Composed for A Cappella SATB Choir

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*FOR BESTE OF BON AND BLOD: THREE MEDIEVAL ENGLISH LYRICS*

COMPOSED FOR A CAPPELLA SATB CHOIR

by

Cain Landry

A Thesis Submitted in Partial Fulfillment  
of the Requirements for a Degree with Honors  
(Music)

The Honors College

University of Maine

May 2016

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## Abstract

*For beste of bon and blod* is a three-movement choral composition written for advanced or professional SATB choir, a cappella. The work is comprised of three Middle English texts, *Nou goth sonne under wod*, *Foweles in the frith*, and *Erthe tok of erthe*, and the Latin chant *Regina Cæli*. The three Medieval lyrics, while having been written over two centuries by anonymous authors, were chosen to work together to form a cohesive narrative describing the crucifixion of Christ through his resurrection.

The piece uses techniques of emotional expression, motifs, and text painting to draw out the emotional intensity of the lyrics and to connect each one narratively. The composition process took place over approximately six months and was completed in December of 2015. It was premiered by Euphony, Orono's chamber choir, as a part of their Spring concert series on May 6, 2016 at the Franco American Heritage Center in Lewiston, Maine and on May 7, 2016 at the Church of Universal Fellowship in Orono, Maine.

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## Artist's Statement

### **Introduction**

*For beste of bon and blod* is an original a cappella choral work in three movements for advanced or professional SATB choir. The chosen texts are a collection of lyrics from Medieval England, each anonymously written between the 13<sup>th</sup> and 14<sup>th</sup> centuries, as well as the Latin text *Regina Cæli*. The piece was performed by Euphony, Orono's chamber choir for their Spring 2016 concert series.

I chose to compose a choral work for my honors thesis because I felt this was the best way to culminate my passions and my undergraduate experience. As a music major, I have primarily studied vocal music with an emphasis in both choral and solo singing. My choral experiences with the University Singers and Euphony inspired a great love for the art of choral music. In the latter half of my undergraduate career, I took an interest in composition. Having composed several short pieces for solo instruments and chamber ensembles, but never having my work performed, I felt it appropriate to take on a larger compositional project for my thesis with a performed finished product.

Composing for Euphony was initially a daunting task because it meant my piece would be sung by experienced vocalists and amongst the works of great composers. It was from this group that I discovered who I consider to be the most masterful choral composers like Charles Ives, Benjamin Britten, and Herbert Howells, to name a few. The music these composers produced are, to me, some of the most impressive utilizations of the human voice. I attribute them to inspiring me to experiment with new melodies and sounds for choir.

Beyond my choral influence, I wanted to create a piece of music that involved my experience in Medieval and Renaissance Studies. My studies in Medieval English literature in particular encouraged me to use a Middle English text. I derived the lyrics from *The Broadview Anthology of British Literature: Volume One*<sup>1</sup>, a text I used in my Medieval English literature course. Additionally, both Renaissance polyphony and medieval chant influenced parts of my writing; I have even included a transcription of the medieval *Regina Cæli* chant.

### **The texts**

In order to accommodate Euphony's Spring 2016 concert theme of the resurrection, I had to choose compatible texts for my piece. Luckily, Christianity is one of the most written about subjects in medieval literature, so I had plenty of options. When searching for texts, I reached out to my professor, Dr. Sarah Harlan-Haughey, for help and suggestions. The first three texts she recommended became the exact three texts I ended up choosing. These are the lyrics *Nou goth sonne under wod*, *Foweles in the frith*, and *Erthe tok of erthe*. The first and third lyrics appear earliest in the Harley 2253 manuscript, and the second lyric appears earliest in the Bodleian MS. Douce 139. While most likely composed by separate people over two centuries, the three texts fit perfectly together to describe a cohesive narrative starting at Christ's death on the cross and ending with his resurrection.

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<sup>1</sup> Black, Joseph, Leonard Conolly, Kate Flint, Isobel Grundy, Don LePan, Roy Liuzza, Jerome McGann, Anne Lake Prescott, Barry V. Qualls, and Claire Waters, eds. *The Broadview Anthology of British Literature Volume 1: The Medieval Period – Third Edition*. Third ed. Vol. 1. Peterborough, Ontario: Broadview, 2014. Print.

The first text is as follows:

Nou goth sonne under wod,  
Me reweth, Mary, thy faire rode.  
Nou goth sonne under Tree,  
Me reweth, Mary, thy sonne and thee.

- Anonymous, early 13<sup>th</sup> century

There are many ways in which historians have transcribed this text with varying spellings. I have chosen to spell the texts the way in which they appear in *The Broadview Anthology of British Literature: Volume One*. The exception to this is the word “Nou”. In the anthology, the word appears as “Now”. I have decided to spell it differently for ease of pronunciation. It is not an inaccurate spelling, however, as it appears this way in many other transcriptions; it is simply inconsistent with this particular anthology.

The modern English translation of this text is as follows:

Now goes the sun under the wood,  
I pity you, Mary, your fair face.  
Now goes the sun under the tree,  
I pity you, Mary, your son and you

Like the grammatical discrepancies that occur with these texts from scholar to scholar, the translations also vary. These lyrics are often riddles and even in the middle ages their subject matter may have been debated, this is a part of the art form. For this reason, I have translated the texts so that they best fit the subject matter of the piece as a whole and so they are also accessible to the choir.

In this lyric, the narrator is speaking directly to Mary, repeating, “I pity you, Mary” to express grief for the loss of her son, Jesus, after his crucifixion. The words

“sonne”, “wod”, “rode”, and “tree”, all have double meanings. To say, “Now goes the sun under the wood” is also to say, “Now goes your son under the wood of the cross”. The lyric compares the crucifixion with a sunset in this instance, the same double meaning occurs with the third line. The word “rode” can mean both “face” and “rood”, again referring to the cross.

The second text is as follows:

Foweles in the frith,  
The fisses in the flod,  
And I mon waxe wod;  
Much sorw I walk with  
For beste of bon and blod.

- Anonymous, late 13<sup>th</sup> century

The modern English translation of this text is as follows:

Birds in the wood,  
Fishes in the river,  
And I must go mad;  
I walk with much sorrow  
For best of bone and blood.

This lyric acts as a response to the previous lyric and a reflection on the crucifixion. The narrator is saying that while the birds have their place in the forest, and the fishes their place in the river, man is a wanderer who is driven to madness because of his sorrow. In the context of this piece, the sorrow the narrator is feeling comes from an overwhelming grief over the death of Christ. This is reflected in the last line “For beste of bon and blod”. This line is sometimes translated as “For beast of bone and blood”, but since we are talking about Christ, “best” makes the most sense for translation because Christ is the most important (best) human (bone and blood), as he is the son of God.

The third text is as follows:

Erthe tok of erthe erthe with woh,  
Erthe other erthe to the erthe droh;  
Erthe leide erthe in erthene throh,  
Tho hevede erthe of erthe erthe inoh.

- Anonymous. 14<sup>th</sup> century

The modern English translation of this text is as follows:

Earth took of earth, earth with wrongdoing,  
Earth drove another earth to the earth;  
Earth laid earth in an earthen tomb,  
Then earth had had enough of earth.

This lyric functions as a meditation on the concept of murder, particularly the crucifixion, meriting the emotions described in the previous two lyrics. This lyric was certainly intended to be a riddle in its conception as there are even many interpretations today. No interpretation is incorrect, however, the originator of this lyric clearly wrote it in a religious context and devised ways to include many biblical references.

Upon close examination, one will notice that this lyric completely describes the crucifixion through the resurrection. This lyric uses the word “erthe” to mean many things. Generally, it explains that we, as humans, are made of the earth and born from it, and when we die, we return to the earth (Erthe laide erthe in erthene throh). With this in mind, “earth driving earth to the earth” literally means that one human killed another human and thus they have been buried. In the Christian context, the second and third lines allude to the murder of Christ on the cross and his burial in the tomb. This murder is committed with sin, as described in the previous line. The word “woh” can be translated to mean wrongdoing, woe, or sin. For this reason, many scholars interpret the first two lines to describe the murder of Abel by Cain, the first sin. The line “earth had had enough of earth” essentially means that many people (earth) have died and with their souls,

returned to the earth. But now that Christ has died, the earth has had enough (Tho hevede erthe of erthe erthe inoh), so Christ is rejected by the earth and returns alive.

The final text, within the third movement, is as follows:

Regina Cæli, lætare, alleluia:  
Quia quem meruisti portare, alleluia,  
Resurrexit, sicut dixit, alleluia,  
Ora pro nobis Deum, alleluia.

- Anonymous, 12<sup>th</sup> century

The English translation of this text is as follows:

Queen of Heaven, rejoice, alleluia,  
For He whom you were worthy to bear, alleluia.  
Has risen, as He said, alleluia.  
Pray for us to God, alleluia.

I included this Latin chant for the final part of my piece to provide finality and familiarity. The text occurs in this piece set to its original chant melody, intended to be recognizable, at least by some listeners. While *Erthe tok of erthe* ends with a line explaining the event and purpose of the resurrection, this text speaks directly to Mary (Queen of Heaven), telling her to rejoice because her son, Jesus, has risen from the dead.

From front to back, these four texts begin with a direct conversation with Mary, pitying her for her son's death, then moves on to express the deep sorrow and eventual madness caused by the tragedy of this event, then contemplates death in this context and the implications of the previous events, then describes how these events lead to Christ's eventual resurrection, and finally, speaking directly to Mary again, this time in joy, not pity. I have decided to title the piece *For beste of bon and blod* because I feel this line in the text is not exclusive in terms of the events described. This way, it can encompass the

subject of the entire piece. *For beste of bon and blod* refers to Christ, the subject of this piece. This title also implies that it is “for” Christ that we are singing and reflecting.

I have provided the International Phonetic Alphabetic translation of these texts in the preliminary pages of the score to help non-Middle English-speaking choirs pronounce the unfamiliar words. The phonetic translation was derived with the help of undergraduate voice student, Dana Douglass, and professor of voice, Nancy Ogle, to best fit the understanding of modern English-speaking performers.

### **The music**

I began the composition process immediately after I decided on the texts. I began in June of 2015 and worked consistently until December of 2015. I started by jotting musical ideas as they came to me, sporadically over the first few months of composing. I relied mostly on these short excerpts coming to me organically while I was performing daily tasks, I accomplished little creatively by forcing myself to sit in front of a piano and compose. Once these ideas came to me, I sang them over and over in my head until I next had access to staff paper. Once I had a decent collection of individual ideas, I added harmonies and surrounding parts. I felt I had some great individual lines, but the biggest challenge was finding how to get to these parts and how to move on from them.

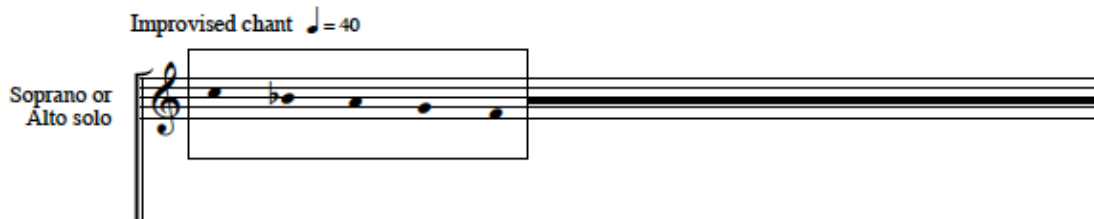
It was after I had several ideas jotted down that I started working at the piano to make cohesive movements. I composed primarily by sound, rather than theory. I explored chord changes and melody lines by feeling them out on piano until something significant came out. Because of this sort of unorthodox writing process, the piece took quite a while

to complete. In some cases, I would write the rhythm for a piece of the text as it would be spoken naturally and then applied notes to that rhythm. In other cases, I would write the music then apply the text later. Once I began working with my advisor, Dr. Beth Wiemann, I started to translate my written music to Finale notation software. Through this extensive writing process, I was able to interconnect the three movements with musical motifs. Additionally, the music is reflective of the emotional extremes of the text, using text painting, dynamic contrast, and chord depth.

Much of my music is inspired by composers I have either sung or listened extensively to. My primary influences come from choral works and chamber music. Many of the composers of choral music that have influenced my writing I encountered during my time in Euphony and the University Singers. These composers include Charles Ives, Benjamin Britten, Dominick Argento, Herbert Howells, and Arvo Pärt. After singing music by these composers, I was encouraged to dive deeper into their music. Throughout my undergraduate career, I was also exposed to quite a lot of Renaissance polyphonic music that has impacted my writing. Additionally, the chamber music of William Walton, Leoš Janáček, Phillip Glass, Pyotr Tchaikovsky, and Claude Debussy has inspired my instrumental composition and also allowed me to see the similarities between choral music and chamber music, particularly string quartets. Finally, I attribute much of the emotional expression in my composition to the influence various operas have had on me, particularly those of Richard Wagner, Giuseppe Verdi, Richard Strauss, and Giacomo Puccini. All of these composers have instilled in me a diverse appreciation for classical music and each have taken part in forming my compositional style and several aspects of *For beste of bon and blod*.



The first movement begins with a chant and drone, in ways similar to medieval chant. The chant is improvised on C, Bb, A, G, and F, over an F11 chord drone in the choir and is notated as follows:



(Movement 1, measures 1-4, soprano or alto solo line)

The intention is that the soloist sings the entire text of *Nou goth sonne* over these suggested notes. I have given the choir four measures of whole notes to hold a drone beneath this, but this does not suggest any particular meter for the soloist. I have included a fermata at the end of this phrase to allow for soloist flexibility. I initially found what I thought to be an authentic medieval chant melody on this text and fully intended to include it. When I contacted the performer of the recording I found, I learned it was her own composition, written within the last decade. This is what inspired me to turn the opening into an improvisation. This way, each performance of this piece is unique and the performers are able to create a melody they feel will best fit the drone with the provided text. While included as a part of the first movement, this chant is intended to open the piece as a whole and act as an announcement of the death of Christ, setting the emotional tone for the piece.

The entire next section of the movement (m. 5) is sung solely by the sopranos and altos. This is so that the piece can take its time moving into more dense textures. I wrote this section based on prosody. Because of this, the rhythms do not fit in a consistent meter, so I have not marked one. It is intended that each measure is to be sung as an

individual phrase with breaks in between. This rhythm does not allow itself to traditional metered conducting, thus the conductor is encouraged to conduct the words as they come with no even tactus. Below is an excerpt from this section.

S  
mp  
13  
Nou goth son - ne un - der wod me re - weth, Ma - ry, thy fai - re rode.

A  
mp  
Nou goth son - ne un - der wod me re - weth, Ma - ry, thy fai - re rode.

(Movement 1, measures 13-16, soprano and alto lines)

The next large section (m. 26) is a build-up in 7/8 starting with sopranos and continuing with the addition of each lower part after one another. The sopranos repeat the word “Mary” while altos and tenors sing “nou goth sonne” and basses sing “me reweth, Mary”. I chose the repetition of these particular lyrics to emphasize what are really the primary focal points of this text, Mary and the pity of the narrator as well as the procession of Christ.

The piece continues pushing and pulling intensity, until it eventually erupts in a forte with all voices on the lyrics “nou goth sonne” (m. 60). The climactic build of this piece is used to convey the intense sorrow, almost overwhelming, felt by Mary and all affected by this event. Much of the piece remains quiet up until this point in respect to the action of consoling Mary. I include this more intense passage to reflect the fluctuation of emotional response to traumatic experience.

At m. 66 there is a reprise of the build-up from m. 26, this time building quicker. This section brings the tone back down to pity and sorrow, carrying a ritardando through the end. Before the end (m.74), I have executed a musical idea that also occurs later in the

third movement. Essentially, the choir holds a chord and at the conductor's discretion, change notes one part at a time. The chords build on the word "Mary" and the name is repeated many times through the end, again to stress the subject.

I have started the second movement with a passage sung by just basses and tenors. This section has been marked "lightly" in response to the end of the previous movement, these two moments are also similar in tone quality and dynamic. Through this section, the basses and the tenors play off one another, never singing homophonically and often with quite a lot of dissonance. It is written this way to represent "foweles in the frith" or "birds in the forest". I imagine the interaction of two separate birds, diving in and out of the air, flying from tree to tree. When the rest of the choir joins to sing the lyrics "the fisses in the flod" (m. 18), each part sings a group of 16<sup>th</sup> notes followed by held notes. These groups of 16<sup>th</sup> notes fall at different times so that there is constant movement. This motion is held on the word "flod". The music text paints the movement of water or a river.

There is a return to this idea in m. 26. Before this return, the choir sings "foweles in the frith" again, sliding on the first word to mimic the motion of birds in flight. There is also a musical idea here that is reminiscent of an idea in the first movement in melody and texture. Below is the piano reduction for this idea in both movements.

Movement 1:



(Movement 1, measure 63, piano reduction)

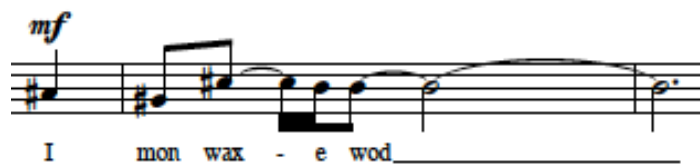
## Movement 2:



(Movement 2, measures 24-25, piano reduction)

The choir sings the text homophonically in both instances, but one or two parts move back and forth between whole or half steps while the other parts keep the same notes. In the first movement, this occurs in the tenors and altos, and in the second just the basses change pitch. The tenors and basses both move between C and D in movements one and two, respectively. This tie between the two movements is written to emphasize the connection between the movements, not specifically textually, but generally.

Following the reprise of “fisses in the flod”, the text “and I mon waxe wod” begins (m. 32). This entire section, primarily polyphonic, grows increasingly in intensity, thickness, and atonality, eventually culminating in a repetitive section of these words on the same melody. This melody is as follows:



(Movement 2, measures 41-42, alto line)

This example is from the alto line, but each part sings it in their respective octaves. The intent of this section is to show the growing madness of the narrator. For

this same reason, I have included many sliding passages. The original draft of this section had quite a lot more sliding, but I decided to omit slides to allow for coherency.

This segment climaxes in the choir singing the repeated melody above in octaves at a forte, followed by a fortissimo chord on “waxe” and then a triple forte on “wod”. These two chords function as the climax of the movement and the piece. These are the loudest and thickest chords found throughout the piece, indicating extreme madness. From here, the piece as a whole gradually diminuendos with exceptions, but it never grows as intensely as the climax.

The second movement finishes with a mood more similar to that of the first movement. The words “much sorw I walke with” carry the same emotion of sorrow as the lyrics of the first movement. On this text, the basses and tenors pulse quarter notes in a 4/4 pattern with the tempo suggestion “walking”. This is meant to imitate the action of walking (with sorrow). This pattern repeats, and above it, the sopranos and altos sing “for beste of bon and blod” in half note triplets. Below is the piano reduction demonstrating this pattern.



(Movement 2, measures 60-61, piano reduction)

I got the idea for this section from Johannes Brahms’s *Lerchengesang*. Throughout this lied, the piano plays repeating quarter notes while the voice sings in triplets. This device is a romantic era technique of text painting. The steady quarters represent man walking while the triplets represent nature, and in this case, the holy

trinity. Together, this device portrays the idea of someone walking through nature (in the context of this piece, the woods) to contemplate the crucifixion and the Christian faith in general.

The third movement is quite slow moving in comparison to the previous, marked “meditatively” so that the tempo is not rushed, and so that the lyrics can be meditated upon. The piece continues primarily homophonically, never becoming too loud or separated. My goal for this piece was to experiment with chords of varying colors. So, chords often switch from solemn, to dark, light, major, minor, etc. No chord, however, is out of place, each aids in resolving the previous and leading into the next. The variation of tones on the same lyrics hints at the ambiguity of the text’s interpretation.

The movement begins to move forward with the basses on the lyrics “erthe other erthe to the droh” (m. 14). This is a subtle implementation of text painting, as the basses “drive” the piece forward from the homophonic beginning. The first forte passage occurs on the text “erthene throh” (m. 28) to express the intensity of Christ being put into a tomb as a result of his death. Additionally, the tenors’ and basses’ lines move downward into this section to imply the movement towards the ground during a burial.

The next repetition of these lyrics builds tension in the piece with a held chord followed by changes, one at a time, in each part. This musical idea was aforementioned in describing the first movement. The two sections are shown below as they appear in the piece.

### Movement 1:



### Movement 3:



(Movement 1, measure 76, all vocal lines) (Movement 3, measures 32-33, all vocal lines)

This slow chord building also occurs in part in earlier sections of the third movement. I use this device to establish a particular chord sound, and then build its intensity by adding new colors, one at a time, ending in a more tense chord but maintaining its original structure.

From here, the lyrics “tho hevede erthe of erthe” are sung more quickly, loudly, and dissonantly than any other part of the piece, rushing to the end. Over the lyrics “erthe inoh”, the tension is resolved and held in an F11 chord that provides the drone for the solo *Regina Cæli* chant. This resolve is meant to show a sudden change in optimism after the tragic events. The riddle of this lyric is solved in the final chord, expressing the positive implications of Christ’s resurrection. The ending drone chord is the same found at the very beginning of the piece but voiced differently. The final chant and drone acts as

a mirroring of the first chant, both chants speak directly to Mary. While both lyrics sing directly to Mary, *Regina Cæli* has a message of hope and rejoice, giving Mary reconciliation and bringing the piece to a rounded conclusion.

### **The physical score**

Beyond the music, I wanted the performers to have a physical copy of the music that was a piece of art itself. I immediately thought of local artist and bookmaker Nancy Leavitt to help me with this. She and I worked together to create an image for the front and back covers. Using paste paper, we developed a design that reflected the text. We used browns and greens on the bottom two thirds to represent the earth and painted the upper half blue. Between these two sections, we included a splash of yellow, going behind the earth to represent the “sun going under the wood”. We chose a more abstract style and painted in streaks across the paper. We hand made over 50 of these covers and sewed the printed score into them.

### **Conclusion**

Composing this work and having it performed was an incredibly rewarding experience, this is the largest work I have produced and the only composition I have had performed. The rehearsal process allowed me to reflect on my piece and modify particular details. While I did not change any of the music itself (save for a few specific dynamic markings), I learned of the immense detail that was necessary in order for this piece to be accessible to any choir. This mostly involved the addition of the “Additional notes on the text and nontraditional notation” page included before the music notation, as



well as the inclusion of many courtesy accidentals and enharmonic clarification.

Furthermore, I was able to assist in teaching the piece; this resulted in a performance (taking place on May 6, 2016 at the Franco American Heritage Center in Lewiston, Maine and on May 7, 2016 at the Church of Universal Fellowship in Orono, Maine) that was able to convey the emotional ideas and movement I intended.



Image 1: *For beste of bon and blod* score cover art. By Nancy Leavitt and Cain Landry.

# **For beste of bon and blod**

Three Medieval English lyrics for a cappella SATB choir

by  
**Cain Landry**

## **Movements**

I. Nou goth sonne under wod

II. Foweles in the frith

III. Erthe tok of erthe

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## About the piece

*For beste of bon and blod* was written in 2015 by Cain Landry in partial fulfillment of the Honors Thesis and the Bachelor of Arts in Music at the University of Maine. Using three Medieval English lyrics of anonymous origin, the piece tells a cohesive narrative through symbolism, contemplation, and riddle, beginning with the crucifixion of Christ and ending with the resurrection. *For beste of bon and blod* was written for *Euphony*, Orono, Maine's chamber choir, and was performed as a part of their 2016 Spring concert series.

## Additional notes on the text and nontraditional notation

- In the case of some parts of the text, words may be pronounced in different ways dependent on rhythm. This only affects whether or not one pronounces the final vowel of a word. Singers should note that if a word is written with hyphens breaking the letters, the word is to be broken into more than one syllable, if the word appears completely intact in the score, it is to be pronounced without the neutral ending (typically elided). For example, through the second section of the first movement (starting at measure 5) the word "faire" is pronounced *fa:ira*, but in measure 43, the word is pronounced without the final syllable. All of these alternative pronunciations are indicated in the IPA on the following page.
- At the start of the first movement, a chant melody is improvised by a soprano or alto soloist accompanied by the entire choir drone. The chant is to be improvised using only the five notes provided in the improvisation box. The soloist may improvise the rhythm and melody, however, the solo is meant to take place over four measures of 4/4 at 40 beats per minute (as indicated by the choir parts). Additionally, the chosen soloist should be familiar with the rest of the piece before attempting an improvisation, particularly in relation to the final chant solo ending the piece. This is necessary for stylistic congruence. I have included a fermata at the fourth measure to accommodate for any extra time the soloist needs. It is recommended that the choir take advantage of the fixed meter to coordinate stagger breathing.
- In the second section of the first movement, starting at measure 5, each measure is broken up by breath marks. The choir and conductor should note that each measure be thought of as its own individual phrase, and breath marks can be utilized liberally. With this in mind, the indicated tempo (110 beats per minute) functions more as a guide to how fast each measure should move independently and less as a consistent tempo. As there is no time signature through this section, it is recommended that the conductor conduct this nontraditionally to express the aforementioned phrasing effect.
- At measure 52 of the first movement, first sopranos will notice a diagonal line stretching down from their part. This is simply to indicate that they will rejoin the second sopranos on the following page (moving from E to D).
- It should be noted that in measures 70 through 73 of the first movement, the tempo should stay consistent right up until the page turn on measure 74. The conductor and performers should be aware of this sudden change. At this point, the *ritardando* is in effect and the fermatas are cued to the discretion of the composer.
- In measure 60 of the second movement, the sopranos and altos should be evenly split into three parts until the end.
- At measure 13 of the third movement, the sopranos have a cascading figure. The sopranos should be divided into four separate parts for this measure and the next. The

- sopranos are to hold the note to which they are assigned once they have reached said note in the run. For example, first sopranos will start on the D and hold it while the other sopranos continue to cascade. Second sopranos will sing the D followed by the C and hold the C, and so on and so forth.
- The chant solo at the end of the third movement (starting at measure 41) is a direct notation of the 12<sup>th</sup> century chant. Because it is an interpretation of chant notation, the soloist should not feel strictly bound to the given rhythm and allow plenty of push and pull.
  - In measure 33 of the third movement, as individual parts begin singing different notes, the part holding the same note should not change syllables. For example, in the bass line, bass 1s should continue singing the Gb on the syllable “er” while bass 2s change to the syllable “the” when they move to the F.

*Cover art and binding by Nancy Leavitt and Cain Landry*

## The texts

### **Nou goth sonne under wod**

Nou goth sonne under wod,  
Me reweth, Mary, thy faire rode.  
Nou goth sonne under Tree,  
Me reweth, Mary, thy sonne and thee.  
- Anonymous, early 13<sup>th</sup> century

*Now goes the sun under the wood,  
I pity you, Mary, your fair face.  
Now goes the sun under the tree,  
I pity you, Mary, your son and you.*

no:u gaθ sɔnɒ Under (sɔnUnder) wod  
mɛ rɛwɛθ mɛri ði fa:irɒ rod (fa:irod)  
no:u gaθ sɔnɒ Under tre  
mɛ rɛwɛθ mɛri ði sɔn and ðe

### **Foweles in the frith**

Foweles in the frith,  
The fisses in the flod,  
And I mon waxe wod;  
Much sorw I walk with  
For beste of bon and blod.  
- Anonymous, late 13<sup>th</sup> century

*Birds in the wood,  
Fishes in the river,  
And I must go mad;  
I walk with much sorrow  
For best of bone and blood.*

fu:ɒles In ðɒ friθ  
ðɒ flsɪz In ðɒ flod  
and i mon waksɒ (waks) wod  
mʊtʃ soru i wak wɪθ  
for best ov bon and blod

### **Erthe tok of erthe erthe with woh**

Erthe tok of erthe erthe with woh,  
Erthe other erthe to the erthe droh;  
Erthe leide erthe in erthene throh,  
Tho hevede erthe of erthe erthe inoh.  
- Anonymous, 14<sup>th</sup> century

*Earth took of earth, earth with wrongdoing,  
Earth drove another earth to the earth;  
Earth laid earth in an earthen tomb,  
Then earth had had enough of earth.*

erθ tok ov erθ erθ wɪθ wo  
erθ ɔðɒr erθ to ði erθ dro  
erθ la:ɪdɒ erθ (la:ɪdərθ) In erθɒnɒ θro  
ðo hevedɒ erθ (hevɛdərθ) ov erθ erθ ino

### **Regina cæli (Latin)**

Regina cæli, lætare, alleluia:  
Quia quem meruisti portare, alleluia,  
Resurrexit, sicut dixit, alleluia,  
Ora pro nobis Deum, alleluia.  
- Anonymous, 12<sup>th</sup> century

*Queen of Heaven, rejoice, alleluia,  
For He whom you were worthy to bear, alleluia.  
Has risen, as He said, alleluia.  
Pray for us to God, alleluia.*

# I. Nou goth sonne under wod

Anonymous Early 13th Century

Cain Landry

Improvised chant ♩ = 40

Soprano or Alto solo

*pp*

Soprano

*pp*

Alto

*pp*

Tenor

*pp*

Bass

Piano  
(for rehearsal only)

The musical score is arranged in a system with six staves. The top staff is for 'Soprano or Alto solo' and contains an 'Improvised chant' with a tempo marking of ♩ = 40. The next four staves are for 'Soprano', 'Alto', 'Tenor', and 'Bass', each marked with *pp* (pianissimo). The bottom staff is for 'Piano (for rehearsal only)'. The Soprano, Alto, Tenor, and Bass parts are written in treble clef, while the Piano part is in bass clef. The Soprano, Alto, and Tenor parts feature long, horizontal, wavy lines indicating sustained notes or glissandi. The Bass part features a similar pattern but with a lower range. The Piano part consists of two staves, both featuring a similar pattern of sustained notes or glissandi. The score is divided into four measures by vertical bar lines.

Patiently ♩ = 110

S

*p*

5

Nou goth son-ne un-der wod me re-weth, Ma-ry, thy fai-re rode. Nou goth son-ne

A

*p*

5

un-der wod me re-weth, Ma-ry thy fai-re rode. Nou goth son-ne

Pno.

5

S

10

un-der tree me re-weth, Ma-ry, thy sonne and thee.

A

10

un-der tree me re-weth, Ma-ry, thy sonne and thee.

Pno.

10



S *mp* 13

Nou goth son - ne un - der wod me re - weth, Ma - ry, thy fai - re rode.

A *mp*

Nou goth son - ne un - der wod me re - weth, Ma - ry, thy fai - re rode.

Pno. 13

S *p* 17 *rit.* *a tempo*

Nou goth son - ne un - der tree me re - weth, Ma - ry, thy sonne and thee.

A *p* *rit.* *a tempo*

Nou goth son - ne un - der tree me re - weth, Ma - ry, thy sonne and thee.

Pno. 17

21 *mf* *mf* *p*

S Nou goth sonne me re-weth, Ma - ry, Ma - ry

*mf* *mp* *mf* *p*

A Nou goth sonne me re - weth, Ma - ry, me re-weth, Ma - ry, Ma - ry

*mf* *mp* *mf* *p*

T 8 Nou goth sonne me re - weth, Ma - ry, me re-weth, Ma - ry, Ma - ry

*mf* *mf* *p*

B Nou goth sonne me re-weth, Ma - ry, Ma - ry

21

Pno.

$\text{♩} = 130$  *pp* *cresc.*

26

S Ma - - - - - ry Ma - - - - -

26

Pno.

29

S

ry — Ma - - - ry — Ma - - - ry —

*p* *cresc.*

A

Nou goth son - ne nou goth son - ne nou goth

T

*mp*

Nou goth

Pno.

34

S

Ma - - - - ry — Ma - - - - ry —

A

son - ne nou goth son - ne nou goth

*cresc.*

T

son - ne nou goth son - ne nou goth

*mf*

B

Me —

Pno.

38

S

Ma - - - - ry - - - - Ma - - - -

A

son - ne nou goth son - - - ne

T

8 son - ne nou goth son - - - ne

B

*cresc.*

re - weth, - Ma - - - - ry - - - - Ma - - - - ry - - - -

Pno.

38

41

**S**  
ry ————— Ma - ry thy

**A**  
nou goth son - - - ne

**T**  
8 Ma - - - - - ry thy

**B**  
Ma - - - - - ry ————— me re - weth, Ma - ry —————

**Pno.**

*rit.* *f*

*rit.* *f*

*rit.* *f*

*rit.* *f*

43 *mp*

S faire rode

A thy fai - re rode *mp*

T faire rode *mp*

B rode *mp*

Pno. 43

*a tempo*

46 *mp*

S Nou gothsonne nou goth sonne

S *mp* Nou goth sonne nou goth sonne

A *mp* Nou gothsonne nou goth sonne

T *mf* sonne

Pno. 46

53

S

wod

A

wod

T

wod

B

*p*

Nou goth son-ne under wod nou goth son-ne un-der wod

Pno.

53

Detailed description: This is a musical score for a vocal ensemble and piano. The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). The piano part is labeled 'Pno.'. The score is for the first system of a piece titled 'I. Nou goth sonne under wod'. The Soprano, Alto, and Tenor parts have a melodic line with a final flourish. The Bass part has a more rhythmic line. The piano part provides harmonic support with chords and moving lines. The lyrics are 'Nou goth son-ne under wod nou goth son-ne un-der wod'. The score is marked with a piano (*p*) dynamic. The page number 53 is indicated at the beginning of the vocal staves.

58 *mf* *f*

S me re - weth nou goth sonne

A *mf* *f* Ma - ry thy fai - re rode sonne

T *mf* *f* goth sonne

B *mf* *f* goth sonne

Pno. 58 goth sonne

61 *f* *rit.* *mf*

S un - der tre, un - der tre me re - - weth sonne and

A *f* *rit.* *mf* un - der tre. tre, me re - weth Ma - ry thy sonne and

T *f* *rit.* *mf* un - der tre, me re - weth Ma - ry thy sonne and

B *f* *rit.* *mf* un - der sonne un - der tre, me re - weth thy sonne and

Pno. 61 *f* *rit.* *mf*



65 *mp* *pp*

S thee Ma - - - ry Ma - - - ry

A *mp* *p*

T thee. Nou goth son - ne

B thee. *mp*

Pno. 65 thee

70

S Ma - - - ry Ma - - - ry

A nou goth son - ne nou goth son - ne

T *mp* Nou goth son - ne nou goth son - ne

B *mp* Ma - ry Ma - ry

Pno. 70

Conductor cue each change, slowly      Cue each change

*rit.*  $\text{♩} = 40$  *mf*

**S** Ma - - - ry Ma - - - - - ry,

*rit.* *mf*

**A** Ma - ry Ma - - - - - ry,

*rit.* *mf*

**T** Ma - - - ry Ma - - - - - ry,

*rit.* *mf*

**B** Ma - ry Ma - - - - - ry,

**Pno.**

78 *mp* *p*

S Ma - ry, thy thee. \_\_\_\_\_

*mp* *p*

A Ma - ry, thy thee. \_\_\_\_\_

*mp* *p*

T Ma - ry, thy sonne and thee. \_\_\_\_\_

*mp* *p*

B Ma - ry, thy sonne and thee. \_\_\_\_\_

78

Pno.

## II. Foweles in the frith

Anonymous Late 13th century

Cain Landry

Lightly ♩ = 85

*p*

Tenor

Fowe - - - - -

Bass

Fowe - - - - -

Piano  
(for rehearsal only)

*mp*

*mf subito p*

T

les in the frith

B

les in the frith

Pno.

The musical score is written for three parts: Tenor, Bass, and Piano. The Tenor part is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It features a melody of quarter notes with a long note value of 8. The Bass part is in bass clef with a key signature of one flat and a 4/4 time signature. It features a melody of quarter notes with a long note value of 8. The Piano part is in grand staff (treble and bass clefs) with a key signature of one flat and a 4/4 time signature. It features a melody of quarter notes with a long note value of 8. The score is divided into two systems. The first system is marked 'p' (piano) and the second system is marked 'mp' (mezzo-piano) and 'mf subito p' (mezzo-forte subito piano). The lyrics 'Foweles in the frith' are written below the Tenor and Bass staves.

9 *mf*

T 8 Fow - - - e - les in \_

B *mf* Fow - e - les in the \_

Pno. 9

13

T 8 the frith fow - e - les in the frith 3

B frith in the frith Fow - e - les, fow - e - les

Pno. 13 3

# II. Foweles in the frith

3

16

S *fp* frith

A *fp* frith

T *mf* *mp* Fow - e - les - in the frith

B *fp* *mf* frith The fis - ses in the

Pno.

19

S *mf* fis - ses in the flod

A *mf* fis - ses in the flod

T *mf* fis - ses in the flod

B flod

Pno.

22

S *p* *f* *mp rit.*  
Fow - e - les

A *p* *f* *mp rit.*  
Fow - e - les

T *p* *f* *mp rit.*  
Fow - e - les

B *p* *f* *mp rit.*  
Fow - e - les

Pno. 22

25

S *a tempo* *p* *mp*  
in the frith

A *a tempo* *p* *mp*  
in the frith

T *a tempo* *p* *mp*  
in the frith

B *a tempo* *p* *mp*  
in the frith the fiss - es in the

Pno. 25

27

S

fis - ses in the flod

A

fis - ses in the flod

T

8

fiss - es in the flod

B

flod

Pno.

29

S

A

T

8

B

Pno.



32 *mf*

S wax - e wod

*mf*

A And I mon wax - e wod

*mf*

T And I mon wax - e wod waxe

*mf*

B wax - e wod waxe

32

Pno.

36

S waxe wod waxe I

A waxe wod waxe wod

T waxe wod waxe wod

B waxe wod waxe wod

36

Pno.

41 *mf*

S — mon wax - e wod — wax - e

A — I mon wax - e wod —

T — I mon wax - e wod —

B — I mon wax - e wod —

Pno.

44

S wod wax - e wod wax - e wod

A wax - e wod wax - e wod wax - e wod

T wax - e wod wax - e wod wax - e wod

B wax - e wod wax - e wod

Pno.

47 *f* *rit. ff* *fff*

S And I mon wax - e wod \_\_\_\_\_ and I \_\_\_\_\_ mon waxe wod

A And I mon wax - e wod \_\_\_\_\_ waxe wod

T And I mon wax - e wod \_\_\_\_\_ waxe wod

B And I mon wax - e wod \_\_\_\_\_ waxe wod

Pno.

Sorrowful ♩ = 50

Walking ♩ = 60

53

S

A

T *f* *p*

B *f* *p*

Pno.

Much so - rw I walk with Much so - rw I walk with for beste of bon and blod. Much

Much so - rw I walk with Much so - rw I walk with for beste of bon and blod. Much

60 *mf*

S For beste of bon and blod For beste of bon and blod For beste of

A *mf* For beste of bon and blod For beste of bon and blod For beste of

T *p* so - rw I walk with for beste of bon and blod. Much so - rw I walk with for best of

B *p* so - rw I walk with for beste of bon and blod. Much so - rw I walk with for best of

Pno. 60

65

S *rit. mp* bon and blod.

A *rit. mp* bon and blod.

T *mf* bon and blod. Bon and blod.

B *mf* bon and blod. Bon and blod.

Pno. 65

# III. Erthe tok of erthe

Anonymous c. 14th century

Cain Landry

Meditatively ♩ = 45

**Soprano**  
*p* Erthe tok of erthe \_\_\_\_\_ with woh \_\_\_\_\_ *mf* erthe

**Alto**  
*p* Erthe tok erthe \_\_\_\_\_ erthe with woh \_\_\_\_\_ Erthe *mf* erthe

**Tenor**  
*p* Erthe tok of erthe \_\_\_\_\_ with \_\_\_\_\_ woh \_\_\_\_\_ *mf* erthe

**Bass**  
*p* Erthe tok erthe \_\_\_\_\_ erthe with woh \_\_\_\_\_ Erthe tok of erthe

**Piano (for rehearsal only)**

**S**  
\_\_\_\_\_ with woh \_\_\_\_\_ *p* *accel.* erthe \_\_\_\_\_

**A**  
\_\_\_\_\_ with woh Erthe \_\_\_\_\_ *p* *accel.*

**T**  
\_\_\_\_\_ with woh \_\_\_\_\_ Erthe \_\_\_\_\_ *p* *accel.*

**B**  
\_\_\_\_\_ with woh \_\_\_\_\_ Erthe o-ther erthe to the erthe droh \_\_\_\_\_ *p* *accel.* *mf*

**Pno.**

15 *mp* *mf* *rit. mp* *p*

S to the erthe \_\_\_\_ droh \_\_\_\_ erthe droh \_\_\_\_ erthe droh erthe droh

A to the erthe \_\_\_\_ droh \_\_\_\_ erthe droh \_\_\_\_ erthe droh erthe droh

T to the erthe \_\_\_\_ droh \_\_\_\_ erthe droh \_\_\_\_ erthe droh erthe droh

B — to the erthe droh erthe droh erthe droh

Pno. 15

♩ = 65

20 *mp* *mf* *mp* *mp*

S Erthe leide \_\_\_\_ erthe Erthe leide \_\_\_\_ erthe

A — — — — — *mf* erthe

T — — — — — *mp* Erthe leid - e

B — — — — — *mp* Erthe

Pno. 20

# III. Erthe tok of erthe

3

24

S

A

T

B

Pno.

er - the - ne throh.

er - the - ne throh.

erthe lei - de

erthe leide

erthe

er - the - ne throh.

erthe in er - the - ne throh.

*f*

*f*

*mf*

*f*

*mf*

*f*

24

29

♩ = 50

S

A

T

B

Pno.

Erthe leide erthe erthe leide erthe erthe

Erthe leide erthe erthe leide erth - - - e - - - ne

Erthe leide erthe erthe leide in throh. \_

Erthe leide erthe erthe leide er - the

29

34 *accel.* *f* 3 *rit.* *mf* *rit.*

S he-ve-de erthe of erthe erthe i -

A *accel.* *f* 3 *rit.* *mf* *rit.*

Tho he-ve-de erthe of erthe erthe erthe i -

T *accel.* *f* 3 *rit.* *mf* *rit.*

Tho he-ve-de erthe of erthe erthe erthe i -

B *accel.* *f* 3 *rit.* *mf* *rit.*

Tho he-ve-de erthe of erthe erthe erthe i -

Pno. 34 *accel.* 3 *rit.*

Free, chant-like ♩ = 70

40 *mp*

Solo Re - gi - na cae - li lae - ta - re, al - le - lu - ia:

40 *p*

S noh.

A *p* noh.

T *p* noh.

B *p* noh.

Pno. 40 noh.



# III. Erthe tok of erthe

5

44

Solo

Qui - a — quem me - ru - i - sti por - ta - re, al - le - lu - ia: Re - sur - re - xit, si -

44

S

A

T

B

8

44

Pno.

48

Solo

cut di - xit, al - le - lu - ia: O - ra pro no - bis De - um, al - le - lu - ia. *rit.*

48

S

A

T

B

8

48

Pno.

### Composer's Biography

Cain Landry was born in Biddeford, Maine on February 18, 1994. He was raised in Saco and graduated from Thornton Academy in 2012. Majoring in music with a focus in voice, Cain has a minor in Medieval and Renaissance studies. During his time at the University of Maine, Cain was a member of University Singers, Euphony, Brass Ensemble, Opera Workshop, Chamber Music Ensemble, the Maine Steiners, Green Team, Maine Students for Climate Justice, the Green Campus Initiative, and Vegan Education and Empowerment Coalition.

Upon graduation, Cain plans to pursue a Masters of Science in Environmental Studies at Antioch University in Keene, New Hampshire where he has been accepted into the Masters International program.